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ing relics of Maya civilization which fill the California building. This collection together with the donations from the United States National Museum will remain in San Diego as a portion of a great permanent museum which is the most important heritage from the Exposition. The sculptures are largely the work of Jean Cook-Smith and Sally James Farnham. The paintings are principally those of Carlos Vierra. There are also of course genuine relics of the Maya city of Guatemala and elsewhere. In the Indian Arts building is a graphic series of panels of southwest Indian life

by Gerald Cassidy. The photographic art also plays an important part in the displays of Indian photography by Reed and Curtis. In the Women's Headquarters is a considerable collection from the brush of the late Donald Beauregard, loaned by the painter's patron, Mr. Frank Springer of New Mexico.

The San Diego Exposition has contributed most importantly to architecture. There is an impression that the effect of this renaissance of the rich school of the Spanish Colonial will persist for many years to come.

## A GIFT FROM FRANCE PRESENTED TO THE AMERICAN PEOPLE

**A** COLLECTION comprising eighty-two pictures by prominent artists of France has been presented by the people of the French Republic to the people of the United States as a token of appreciation of the action taken by American citizens toward relieving the distress occasioned by the European war. This collection has been placed and will remain in the custody of the National Gallery of Art and is now on view in the National Museum at Washington. It comprises works in water color, crayon, red chalk, pencil, pen and ink, pastel, charcoal and India ink.

The list of those who have contributed to this collection is long and will be found to constitute the honor roll in art in France today. No single school or group is exclusively represented; there are works by academicians, tonalists, impressionists, post-impressionists and modernists. The majority are sketches some of which were probably made as studies, but for this very reason they have extraordinary interest and value. The drawings by the old masters of the Italian Renaissance are now the most prized possessions of public museums and private collectors. These drawings presented by the French people to the people of America are the works of the masters in art of France today. Such drawings and sketches are of a peculiarly intimate and personal character and in some respects represent the genius of the

artist even more than his finished works. Among the painters represented are Harpignies, Leon Bonnat, Carolus-Duran, Francois Flameng, Jean Paul Laurens, Leon A. Lhermitte, Joseph Bail, Besnard, Cottet, Menard, Lucien Simon, Alfred Philippe Roll, the aged President of the Societe Nationale des Beaux Arts; Henri Martin, Le Sidaner, Maufra, Raffaelli.

Not only have painters, however, contributed to this collection, but illustrators, cartoonists, engravers and sculptors as well. Among the first may be mentioned Jules Cheret. Among the sculptors who have contributed no less distinguished names are found than Rodin and Mercie, each of whom has sent a figure sketch.

Quite a number of the drawings have timely significance, representing battle scenes and pictures of warfare. One or two of the sketches were in all probability made in the trenches. Indeed not a few of the artists represented are at the present time at the front. Others have given to the ranks sons and brothers. It is for this reason the more remarkable that the collection could have been made.

Probably at no time has a nation received a more gallant gift. Undoubtedly it should be and will be prized and cherished. To all this collection must have interest, but to students of art it will ever be of incalculable value.